4-1-1985

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Honors English
May 12, 1985
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Introduction

The pastoral, whether in painting, music, literature, or film, has always attempted to capture that fleeting moment in history, real or unreal, where man is autonomous. The pastoral life occurs only after man has gained a considerable amount of control over nature and before he has found himself controlled by his fellow man or by those common evils made real and specific by civilization. In other words, the pastoral tries to capture or create that period in history where man has conquered the wilderness in some major way, usually by farming or animal herding, but has not yet become involved in the building of cities and is not, therefore, subject to what the sheriff in Stagecoach sarcastically calls "the blessings of civilization."[1] It is not surprising to most readers to say that the creation of these pastoral stories always take place in a civilized world. However, it would seem unusual to most to say that the characters and places presented in such works benefit in some major way from the civilized world which has created them, whether this benefit be ideological, social, or even financial. This is because the pastoral life is always seen as the opposite of life in the city. However, the people and settings within the pastoral are always placed on the crest of the wave of a civilication in

order to stay in that ideal, fleeting moment of perceived personal autonomy where certain benefits of civilization may be assimilated into the world of the pastoral without that world being exposed too greatly, if at all, to the evils of civilization. In this way, the pastoral is dependent on civilization. It defines itself either by taking from civilization or by reacting against it. In both cases, it cannot claim to be a way back to a simpler life, for that simpler life, if it ever occurred, is not the one portrayed by the pastoral.

This assimilaton of that which is good into the pastoral was quite obvious in the original pastoral writers, the Greeks. In Renato Poggioli's book The Oaten Flute, the author explains what was important to the original pastoralists: "The ancient writers of Greece, when dealing with the contrast between town and country, never turned it to the advantage of the latter."[2] On the contrary, he says, these writers celebrated the polis, or city-state. Even in philosophy, in the Phaedrus, it is the city where Socrates says he is looking for knowledge.[3] This Greek version of the pastoral seems to run somewhat counter to the country versus city attitude expressed by authors in future cultures. This prompts Poggioli to say of the pastoral:

> In brief, the pastoral dispensation and its cultural fruits are neither Christian nor classical in essence. They are not Hellenic but a Hellenistic product, which Roman literature inherited, and which each neoclassical age has reshaped in its own fashion after the Vergilian pattern, or, less frequently, from Theocritus' original model . . . For pastoral poetry appears whenever the hustle and bustle of metropolitan life grows hard to bear and

> man tries to evade its pressures at least in thought.[4]

The Christian pastoral drew from the pastorals of both the Greeks and the Romans and also from its own Jewish heritage expressed in the Old Testament. In fact, it is the Christian pastoral which began the long-lived rivalry between the city and the country: "Thus the Christian pastoral poet will treat as exemplary the story of Cain and Abel, where the latter, who is a keeper of sheep, is blessed with God's grace, and the former, who is a tiller of the soil, is cursed by God's wrath; nor will he fail to notice that it was Cain who brought both crime and civilization into this world, first by slaying his shepherd brother and then by becoming the first builder of cities."[5] From these beginnings grew the modern pastoral. Each culture modified the basic structure to fit its own age.

In Michael Squires' The Pastoral Novel, the author speaks of the changes which took place when novels began to use the pastoral form. Of the pastoral novelist, he says, "[he] uses the genre--its potential for expressing complex attitudes towards human experience--rather than allows the genre as traditionally conceived to dictate the form of his fiction."[6] In this same way, the world of film making has taken the pastoral form and all its potential to express, as William Empson says in Some Versions of the Pastoral, the complex in simple terms.[7]

Gerald Wood's article, "The Pastoral Tradition in American Film Before World War II", addresses the movement of

the American people from the farms to the cities. Beginning at the end of the Civil War, the movement continued through World War I, although Wood mentions that most of the American people by World War I were still farmers "by residence or by sympathy or sentiment."[8] Wood attributes much of the cause for the rise of the pastoral film at this time to this movement and the subsequent nostalgia surrounding the country life: "The early film audiences brought into the theaters this obvious and inevitable conflict between the industrial and urban world and the traditional ways of the farmer."[9] One way of responding to this movement was to follow the urban intellectuals and the upper middle class in developing a respect for America's rural history. Wood also acknowledges in his article the general trend in Western history of idealizing agrarian life.[10]

The pastoral form, though, cannot live in any set of rules, but only in the broadest of outlines. This is something Poggioli recognized when he attempted to outline the pastoral for his book the Oaten Flute, which deals specifically with pastoral poetry. Though his list of characteristics offers much to the poetry scholar, it offers only a very temporary base for the film scholar studying the pastoral. The characteristics may be divided into how they relate to the pastoral hero.

The first in his list of characteristics is the pastoral hero's self-sufficiency. In the pastoral, Poggioli says that the desires of the hero equal his needs. There is no concept of

luxuries, and there is no place for them. All that the hero needs, he has or he can easily get. Therefore, there is no industry or trade. Nature is man's provider.[11] This brings in the second characteristic of the pastoral, the pastoral hero's home: the Garden. The Garden is a place where man need not work--the land of milk and honey. "By picking berries and gathering straw the shepherd may fill his bowl and build a roof over his head. This redeems him from the curse of work, which is part of man's estate and the specific lot of the peasant, who earns his daily bread by the sweat of his brow."[12]

A third characteristic is the hero's placement in the Garden. The pastoral hero is "neither a settler or a pioneer."[13] Instead, he is a homesteader. In most of the literature with which Poggioli deals, this means he prefers the sedentary life. The final characteristic describes the pastoral hero's relationship with nature outside the garden. The wilderness is never shown in the pastoral, and, therefore, the pastoral hero never has to confront the wild.

Each of these characteristics changed with the advent of film. Narrative films made by Hollywood during the time chronicled by Wood were very action oriented. Showing action was the nature of film. Technically, film is the movement of objects within a picture by the succession of images. Early filmmakers used this invention quite literally by filming movement, any movement. This, combined with the rise of the pulp novel, which

gave to the new reading public the adventure and action stories it wanted, and it caused many aspects of the pastoral to change.

The first to change was the idea that the pastoral hero did not work but rather gathered. While this remains basically the same in some films, it combines itself with the American attitude towards work in others. Rarely did Hollywood show its pastoral heroes wallowing in the luxury of the sedentary life. Ben Franklin's "Early to bed, early to rise keeps a man healthy, wealthy and wise" was probably not the only adage reflecting the work ethic in America. Generations of families raised in the modern industrial cities grew up on similar adages. Hard work was necessary for survival. Such beliefs could not simply be given up even in an escapist medium like film. They did not, however, need to be shown. Hollywood often had its characters espouse the virtues of hard work, but Hollywood was not, thankfully, going to show its characters working on screen for two hours. The American work ethic was, however, always a base on which many of the pastoral heroes were built.

Integral to an understanding of this work ethic is a knowledge of what the Garden is in these pastoral films. The Garden is never the primitive land of milk and honey that is found in much literature. It is, instead, a place which has the potential to be fruitful to the hero. For example, in Howard Hawks' Red River, the place John Wayne chooses to live is the place he feels best suited to raise cattle. The cattle

were not there when Wayne arrived, only the potential for cattle-raising. Wayne must also weed from the garden the Indians and Mexicans who claim the land as their own. Once again, it is the idea of hard work which allows the pastoral hero to make his Garden.

Film also broke down the idea that the pastoral hero never confronted the wild. The Western was probably the first genre to show this most dramatically, though in films like D. W. Griffith's Way Down East, the climax of the film involves this type of confrontation. In the Western, frequent conflicts between man and nature were pre-conditions for establishing homes and creating a livelihood.

Finally, film repealed the idea that the country life must stand diametrically opposed and separate to the city life, an idea, as mentioned earlier, which grew after the Greeks had established the basic pastoral form. The pastoral in the Greek tradition made no such assertion; however, such an assertion was created.

Pastoral works benefit from ideological or social beliefs developed by civilized man. In film, this symbiosis is most easily seen because the examples of such interaction are often directly a part of the narrative structure. Aside from ideological influences, such as democracy, there are times in many pastoral films where civilization interacts and saves the pastoral way of life and the pastoral hero from death (the cavalry in Stagecoach or the railroad in Red River, for example).

Other less direct examples of the interaction between civilization and the pastoral world occur in all pastoral works. Their ideas of love and family are built, first, from beliefs which represent the best of society; and, second, from those beliefs created by the pastoral in reaction to the worst of city life. The pastoral hero defines himself in opposition to the city. This is the nature of the pastoral. By promoting the good civilization has to offer and reacting against the bad, the pastoral ideas are solidified. In this paper I will analyze love, family, and also business as central themes in the pastoral film from 1920 to the present. To do so, I will study the pastoral as a myth--an American myth which deals with how to live.

The pastoral exists in combination with society, in that it is either borrowing or reacting against the beliefs of civilization, despite its aspirations toward superiority and autonomy. With love, societal pressures exist and are eliminated. Free love is, and always has been, the goal of the pastoral. This is love unaffected by society's watchful eye. In movies like John Ford's Stagecoach and D. W. Griffith's Way Down East, this love is shown first in contrasting it with more corrupt or lesser examples of love; and, secondly, by setting up the promise for a pastoral life as its goal.

With the family, this defining by contrast continues. It is only in the country that the pastoral hero feels safe in raising his family. The goal of the family is to ensure the pastoral way of life for future generations.

Even the business world and the pastoral world come to an understanding, though here, ironically, the understanding is based on the city's need for what the country can offer. To pastoral artists, this is the ultimate position for the pastoral. It shows that the pastoral hero, once unable to hold on to his ideals upon entering the city, can succeed in the city. In The Natural, directed by Barry Levinson, and Local Hero, directed by Bill Forsyth, just such an understanding is reached.

In Six Guns and Society, Will Wright says that myths provide "conceptual modes of social action for everyday life."[14] At the beginning of this introduction I said, "The pastoral has always attempted to capture that fleeting moment in history, real or unreal." The disagreement about whether or not such a time period ever occurred is important. It makes a statement about man's psyche, his way of viewing the world. William Empson discusses in his book the possibility that the mind reduces the whole material world to a "green thought." That is, that the pastoral may represent the way man prefers or needs to view the worlds around him.[15] Because of this, the pastoral may best be viewed as a myth. This would mean that one major purpose of the pastoral in American film is to reinforce American pastoral values, or to give to its followers, man, a continual way of thinking and of living.

Mythology complements history in its examination of man's nature. However, while history strives for objectivity,

mythology purposely relegates man's past to his present. In doing so, mythology, like religion, instills in its participants a sense of awe of man's existence. Mythology then is built from a knowledge of the past combined with contemporary beliefs and values. And, then, mythology's crowning glory is that it is placed back into the past. Thus past actions become events, and past people become heroes. Obviously, the advantage of subjecting the past to the present is that one then frees the people of the past from the pressures of life. Decisions have already been made; wars, fought and won. The heroes of mythology need only be placed in representative scenarios. It is, thus, easy to understand how the good guy always wins. Properly executed, however, mythology, pastoral or otherwise, always allows for tension in the resolution of a plot. For without tension, there would be no reason to celebrate.

Pastoral filmmakers, then, use their audio/visual medium to celebrate and promulgate their mythology. In the first sixty years of filmmaking, there is an emphasis in pastoral films on love and family. Directors like Ford, Hawks, and Griffith portray love and family in many different ways; however, central to all the portrayals is the idea that the pastoral life brings freedom and autonomy to the individual. In later films like Forsyth's Local Hero and Levinson's The Natural, the emphasis has changed to portraying the pastoral life in direct competition to city life. Once again, though, personal autonomy is central to the pastoral life.

Free Love in the Pastoral Film

Renato Poggioli says that the pastoral life aspires to a life of "perfect innocence."[16] A major part of this innocence comes not from the denial of the passions of love, but from the fulfillment of these passions. This is love as man imagines it was in the Garden of Eden before Eve ate of the forbidden fruit. However, just as happiness is the fulfillment of love's desires, unhappiness is the rejection of those desires. And though the worse type of this rejection is unrequited love, Poggioli notes that it is not the most common:

> Yet very often love remains unsatisfied not because it is not returned but because public morality prevents the beloved one from responding to the lover's entreaties. Although love was born free, the institutions of the family and society try to confine that winged creature in an iron, or gilded cage. But Cupid is a god, and cannot be enslaved. So men have no other resort but to imprison instead his devoutees, now secluding them with physical barriers, within walls or behind gates; now binding them with the moral chains of fidelity oaths or virginity vows . . . Thus, being aware of the impossibility of realizing here and now its own ideal of an absolute erotic anarchism, the pastoral is left no outlet except the dreams it feeds on. So it projects its yearning after free love, . . . into a state of nature that exists nowhere, or only in the realm of myth.[17]

In D. W. Griffith's Way Down East, John Ford's Stagecoach and The Man Who Shot Liberty Valance, the love between the heroes

and heroines is this kind of love. It is initially defined and restricted by society, yet it is ultimately redefined and fulfilled through its adherence to the pastoral ideal of free love. The love in these films is defined by contrasting it with the love other couples experience. The hero and heroine keep alive their love by setting as their goal the possibility of living in the pastoral life forever. In the end, this is granted to them. In these ways, all three directors find a way to uphold the beauty and eventual indivisibility of the pastoral love.

In "The New Woman and Twenties America: 'Way Down East,'" the author, June Sochen, talks of how the American woman was defined by her society and its values. Sochen mentions the many changes affecting women which occurred during the early twentieth century. In spite of these changes, American attitudes towards women remained the same. This is the time period, she says, that Griffith captured in his film.[18] Anna Moore reflects the changing American woman in an inflexible American society. Ironically, the new women and the old attitudes are represented in the city, for even though this was the place of many changes for women, it was also where the traditional American values were unyielding. The old-styled woman and the new values are represented by Anna when she is at the Bartlett's farm, though. even here, she must battle society's traditional beliefs. However, the character of David Bartlett is meant to be the new man, the man able to see and love a woman despite the stigmas which may

be unjustly placed on her by society.

The major love contrasts made in the film are between Lennox and Anna and David and Anna. Lennox represents city love--which is not love at all, but polygamous lust. Lennox is a man out of balance. We see that he is a gambler and are told that he receives money from his family. He sees life hedonistically. In the ball scene, where he first sees Anna, Griffith establishes Lennox's moral inferiority in a shot showing Anna on a balcony. Though lower on the social ladder, Anna is the moral superior of all those at the ball, especially Lennox. Lennox is drawn to this innocence and naiveté. This lust is shown by the leer he gives Anna when he first spies her. This is to be contrasted later by David's dreamy-eyed expression upon meeting Anna. To Lennox, all women are Eves who are meant to be conquered by man.

To David, Anna is like the Virgin Mary. She is virginal, if not in truth a virgin.[19] David is clearly a biblical character, a worker of the soil raised on the Ten Commandments and representative of monogamous love. Also, he is a student. He is shown studying the classics in literature and is shown day-dreaming about what he reads. The name David associates him with the David who slew Goliath. By saving Anna, David slays two Goliaths. The first is Lennox and the city. He slays them in saving Anna from the death they would have been responsible for causing through her pregnancy. The second Goliath is nature. David conquers nature in his race with the river to save Anna.

By doing so, he reaffirms his pastoral position as man in control of nature.

Lennox's false love is shown by the gifts he gives her and by the mock marriage. His love for her is expressed in the bridal suite of a hotel, where he has difficulty telling her that he loves her. On the other hand, David's love is expressed simply and sincerely as they sit together in front of a lake (it is the same lake from which Anna will be saved). The visual contrasts between the two couples are obvious. However, the most effective imagistic contrast is between the birth scene and the wedding scene.

The death of Anna's baby marks the end of her illegitimate marriage; however, its birth means something different. First, in society's eyes it is Anna's greatest offense. To bear children out of wedlock was to sin in society's eyes. To Anna, the birth is also tarnished by sin. She recognizes what people in society think of her and believes them herself. She feels justly punished by being left alone in the boarding house room. What she does not recognize is that she has been abandoned by the same society which was responsible for her pregnancy. Society is equally blind. Those who will talk with her ask her not how she is feeling but where her husband is.

Furthermore, the birth is without a religious blessing. In spite of the illegitimacy surrounding its birth, Anna loves

her child and wants it to be baptized. She is told by a boarding house worker that if her baby is not baptized, it will not go to heaven. Knowing that under the circumstances she could not get a minister to perform the baptism, she baptizes the baby herself. The baptism represents Anna's attempt to prevent her baby from being abandoned by God as she has been abandoned by society. The baptism is also symbolic for Anna's need to be cleansed of the sins she feels she has committed.

The wedding scene at the very end of the film, though short, redresses the illegitimacy of the birth scene. It is the obvious antithesis of her marriage to Lennox. The marriage is not only legal, but also it is attended by the people of the town. Anna has won the further approval of the town and the family that took her in. She is no longer abandoned. In this way, the town is unlike the city for it is forgiving of others and of itself. The wedding is also a religious affair because Anna is made legitimate before the eyes of God--it is the culmination of Anna's struggle to return to God's favor.

In Way Down East, there are also minor contrasts between Anna and David and other couples showing different degrees of love. The marriage of Martha Perkins to Seth Holcomb is mostly comical. However, the courtship is not without purpose. It reflects the purely lustful relationship Lennox had with Anna earlier in the film. The comedy of Seth and Martha secures the lustful courtship as secondary to the serious love of Anna and David. Martha has been pursued by the man so long that she decides

it is time to stop playing hard to get. Her husband-to-be, however, hesitates once she finally agrees to marry him and must be nudged into saying "I do."

The marriage of Kate Brewster and the Professor serves a somewhat more developed purpose. Kate was Squire Bartlett's choice to be his son's wife. She was also involved in flirting with Lennox. David's marriage to Anna marks an independence from his father which until now was incomplete. In his work, David is already independent, not only does he run the farm, while his father relaxes, but he is also enrolled in school. His choice of Anna marks further independence and self-sufficiency, while affirming the idea of free love in the pastoral. Furthermore, Kate's choice of the Professor over Lennox reflects the love of David and Anna. The Professor, like Anna, is more innocent and socially lower than the one he loves. In fact, until Lennox's identity is revealed, the Professor is outclassed by Lennox in Anna's eyes. In the end, Kate and the Professor's love is shown to be more honest and true.

Pastoral love in this film is also seen as the goal of the heroine and the hero. The goal of the love of both Anna and David is a life in the country. This is the force which motivated Anna to go to the city. She and her mother needed help to continue living in their house. Her marriage to Lennox was similarly motivated. For David, the marriage provides him with the life he wanted. This is best expressed in the scene by the lake. Here, he tells Anna of his love for her and his desire to see them

together forever. In saving Anna from death, David assures for himself this way of life because it, the saving, allowed Anna to forgive herself and to marry him.

In the time between Griffith's Way Down East and Ford's Stagecoach, the pastoral in film began to die out. Gerald Wood attributes this decline to the dying out of agrarian values in the cities. "Flappers, not farmers or nature lovers, were center stage during the twenties."[20] Also, during this time the movement from the farm to the city slowed down. Consequently, the audiences of the twenties were not as likely to relate directly to films' portrayals of life on the farm. By the end of the decade, however, with the crash of the stock market, there was a strong return to the values and attitudes of the agrarian life. This return manifested itself in all aspects of American life, and soon there was a return to the pastoral theme in film.[21]

John Ford's Stagecoach, though released at the end of the thirties, reflected the growth of the Western genre which took place throughout the decade. It was this film, however, which significantly defined the Western and created a base for many of the Westerns to come. As with many of Ford's westerns, Stagecoach was filmed in Monument Valley, Utah.[22] This was the ideal place in America to show the grandeur of nature. Because of the Western's emphasis on the individual and his relationship with nature, the Western would become the largest single genre to deal

with the pastoral theme.

Will Wright defines the plot of Stagecoach as part of the vengeance variation on the classical Western. The vengeance variation indicates a change in the relationship of the hero to society. Whereas in the classical plot the hero joined society because of his strength and its weakness, the hero in the vengeance plot leaves society for the same reasons.[23] In Stagecoach, the Ringo Kid leaves society because he comes to understand the differences between himself and society. And though both he and society have many of the same values, he sees in society an inability to enforce these values.

The journey of the stagecoach provides redemption for the three outcasts of society: Doc Boone, Dallas, and Ringo. This triumvirate is responsible for keeping this small community alive. The redemption of these characters, however, is not planned as a way to get them back into society but rather as a way for them to gain autonomy over their own lives. This is especially true of Ringo and Dallas. Separately, their plans are sketchy. Yet once they fall in love, their plans are solidified and their goal is set.

Ringo is the perfect pastoral hero. He was raised on a cattle ranch with his brother and in his own words, "was a good cowhand." He is also courageous in both his fight to avenge the murders of his brother and his father and in his fight against the Apaches, where he climbs atop the stage to fight. Initially,

Ringo's strength is clear as we see him alone in the desert with a Winchester Rifle in one and his pack in the other. He is a man out of the desert who has served his time and now has a job to finish. During the lunch in Dry Fork, however, he realizes that he cannot "break out of jail and into society in the same day."

Dallas is very similar to the character of Anna Moore in Way Down East. She is a saloon-girl out of necessity. She is both young and beautiful, a requirement for the pastoral heroine. She, we learn, lost her parents when she was still quite young. She became a saloon girl in order to live. Like Anna, she is also very much affected by how society views her. From the time that she is kicked out of town by the Law and Order League, until shortly before she leaves for Mexico with Ringo, she is enslaved by how society views her. The journey from enslavement to freedom for Dallas is slow, but its completion is made possible by the birth of Mrs. Mallory's baby and Ringo's proposal of marriage.

From the moment he boards the Overland Stage, Ringo's position among the other passengers is strong, though in reality, his social position, like Anna's, is quite low. He is seated on the floor of the stage, as if to imply that he should not be allowed a seat with the others. This position is interesting because just above his head sits a window looking out into the valley. This background reaffirms the idea that Ringo is of the

desert, or nature, and that he will return to it when his job is done. This identification with nature establishes Ringo's moral superiority over the other city passengers.

The positions of the other passengers are also interesting to note. On Ringo's immediate right is Mrs. Mallory, on his immediate left is Hatfield. In the middle next to Mrs. Mallory is Gatewood, and next to him is Dallas. Across from Dalls on the same end is Doc Boone. Next to Doc Boone, and across from Gatewood is Peacock, the whiskey-drummer.

With the exception of Gatewood, who succeeds in alienating everyone with his harsh and superior tone, there is a relationship of proximity between all the characters. For example, Mrs. Mallory is opposite the man who will later care for her, Hatfield. They are opposite one another so as to reinforce the questionable nature in which his help was offered. Dallas, on the other hand, is seated on the same seat as Mrs. Mallory, but at the opposite end. This represents the initial opposition of the two characters but foreshadows the help Dallas will give Mrs. Mallory when she goes into labor. This is similar to the relationship between Peacock and Boone, though here each directly helps the other (Peacock helps Boone by supplying him with whiskey, and Boone helps Peacock when he becomes frightened and, later, when he is shot by an arrow). Peacock's placement between Boone and Hatfield foreshadows his role as a moderator between the two while in Apache Well.

Peacock, with his gentle way and role as moderator, prefigures the moderator and ad hoc leader of the group, Ringo. By being on the floor and in the middle of the two seats, Ringo is quickly set up as the moderator of the group. This is seen first when Hatfield is insulted by Boone's statement regarding the definition of a gentleman. Ringo puts a halt to any action by placing his hand out to Hatfield and saying, "Doc don't mean no harm." Ringo's role as moderator will continue throughout the trip and will be the catalyst for him and Dallas to meet.

Ringo's first encounter with Dallas occurs during the voting scene in Dry Fork. Here, Curly is asking all the passengers to vote on whether to return to Tonto or to continue. After asking Mrs. Mallory, Curly turns to Peacock to ask him but is stopped by Ringo: "Where's your manners, Curly? Ain't you gonna ask the other lady first?" Ringo is referring to Dallas, who has gravitated to a corner of the room. Dallas is so shocked to be referred to as a lady that she can barely give an answer. She continues to stare up at Ringo with a small smile of thanks. She does not, however, move from the corner until it is time to eat, and, then, she moves to the end of the table opposite the people of society until again Ringo intervenes. The coming together of these two outcasts forms the later strength of the group. For now, however, these two scenes help to establish Dallas' self-perception.

This self-perception changes slowly as Ringo continues to make sure she is treated like a lady. The first physical exchange consists of Dallas grabbing Ringo and asking him not to move from his place at the lunch table. For the duration of the meal, the two are set apart from the rest of the table. Their isolation is reinforced by stares from Mrs. Mallory and Hatfield. This exchange is followed in the stagecoach by a full smile given Ringo when he offers water to Dallas.

Along with Dallas' physical placement among the group, her eyes reflect the position that she feels she occupies within this group and society. Not until the birth of Mrs. Mallory's baby is she able to look at any other character without quickly turning away or looking down. When she does appear with the baby, she is happy and full of pride. She has a new position within this group. It is in this scene that Ringo and Dallas are shown staring at each other for a long period of time. It is Dallas' appearance, in fact, which causes Ringo to propose (he speaks of how she looked with Mrs. Mallory's baby). Just before this, however, there is a very important shot of Dallas where she is framed by the door leading outside. Light from outside outlines her whole body and causes her shadow to extend back to where Ringo stands with one leg against the wall. As she walks out the door, the area framed gives equal space to both characters. Whereas in the scene with the baby and the scene with the canteen of water the two were shown in separate shots, they are now together.

This series repeats itself when Ringo walks out into the garden after Dallas. First, there is a shot of Dallas looking up at the sky, and then there is a shot of Ringo looking at Dallas. As Ringo comes closer to Dallas, they come together in one shot. Then, as he tells of his ranch where a man and woman could live, the two are shown in individual shots, and then together again. This sequence is vital because it sets up their relationship as equals. Furthermore, it establishes the two together with the idea of Ringo's ranch and a happy life together.

When Dallas asks Ringo to go straight to his ranch and to forget about the Plummers, she does so for two reasons. The first is that she does not want Ringo to be killed--she wants to ensure the life he proposed to her. The second reason is her fear that if they go to Lordsburg he will find out her past. Again, she is attempting to ensure their future together. The equality of the two characters is shown by a repetition of the shots from the night before. Dallas is first shown alone and then with Ringo. The couple is shot together until they begin to disagree. This occurs when Ringo asks Dallas for her response to his proposal.

In the same way, when Ringo says he cannot leave without facing the Plummer boys the camera shoots him alone. In the next series of shots, they are shown together but with more than half the frame showing Dallas. She is temporarily dominant.

This, however, is contrasted by the shots of Ringo watching the smoke signals. He alone is deciding not to run away. He stays not from obligation to the group as much as to Dallas and himself. Now that he has met Dallas, he has more reason than ever to want to be rid of the Plummers. He knows that he will not be able to give her the life he promised until he finishes the job he came to do. The Plummer boys' existence represents the last vestige of Ringo's fraternal and famial love which supersedes his conjugal love. Ringo must remove this by killing the Plummer boys.

Once in Lordsburg, the sequences leading up to and including the garden scene reverse themselves. Dallas and Ringo walk together in the same shot until she arrives at the building behind the saloon. Here, the shots again divide,and Dallas turns from Ringo for the first time since before the birth of Mrs. Mallory's baby. She looks at him only when she tells him that she won't forget that he asked her to marry him. She finds a temporary pride in this which allows her to look straight at him. Her overall feeling, however, is that she will remain in the lower class of society.

The gun fight continues this separation. Ringo is seen walking alone towards the Plummer boys and the camera. As he shoots, the camera cuts to Dallas as she runs to Ringo and the camera. A complimentary movement occurs when Ringo walks into a shot already containing Dallas, and they embrace. There is no more division of shots. For the remaining feet of film, Dallas and Ringo are shown together. Those shots together

foreshadow their life together at his ranch, the new Garden.

Through visually setting up Ringo and Dallas's future life as a goal, Ford has said that the pastoral life is within the reach of certain people, people with pastoral gifts. By allowing Ringo to kill the Plummer boys, Ford has not simply allowed Ringo his vengeance but has, instead, allowed Ringo a freedom not given to others--Ringo is free from sin. His act, then, is not one of vengeance but one of duty. As Buck said in so many words at the beginning of the film, the territory would be a lot better off with the Plummer boys dead. Ringo is not arrested for deed. He has performed a service to society and instead of losing his special place in that society, Ringo is allowed to rise further above society and leave Lordsburg and civilization.

Aside from this rather elaborate analysis of shot sequences, the relationship of Dallas and Ringo also emerges as a model of love from comparison with other love relationships. The first couple seen are the Gatewoods. There is very little love in this short and somewhat humorous scene. The potential for love is killed by the portrayal of Mrs. Gatewood as one of the prim and self-righteous women responsible for ridding the town of the more likable Doc Boone and Dallas. Mr. Gatewood is also to blame in this non-love relationship. He is quickly established as pompous and arrogant in his treatment of his customers and his recitation of the banking epigram: "What's

good for the banks is g od for the country." Dallas and Ringo counter this attitude most obviously in that neither is conceited nor judgmental. This is what also differentiates Dallas and Ringo from the Mallorys. Though we may only speculate as to Captain Mallory, we are given a very rounded characterization of Mrs. Mallory. By the end of the ride to Lordsburg, she is still unable to thank Dallas for all she had done.

The most comical contrast involves Chris and Yakima, the Apache. When she sneaks off with guns and horses during the night, Chris says of the incident: "My wife, Yakima--she run away. When I wake up she's gone . . . Sure I find another wife! But she take my horse. I never sell her--I love her so much. I beat her with the whip, and she never get tired . . . (Your Wife?) No, my horse. I can find another wife easy, yes, but not a horse like that. Yakima, she bad woman."

The only relationship which comes close to reflecting the love of Dallas and Ringo is that of Mr. Peacock and his wife, Violet. Mr. Peacock is shown to be timid but caring. He, like Ringo, moderates the actions of the other men. His wife in Kansas City, Kansas is said to be a good wife and a good cook. While this does not capture nearly enough of the pastoral love found in Dallas and Ringo's relationship, it is the only other portrayal of love.

The common denominator of all the love relationships in this movie is separation. Dallas and Ringo are separated

by their pasts; the Gatewoods, by their incompatibility; the Peacocks and Mallorys, by geography; Chris and Yakima, by race. Dallas and Ringo differentiate themselves from the others by overcoming that which seperates them.

In Way Down East and Stagecoach, the pastoral life is set up as an attainable goal of pastoral people. Anna and David and Ringo and Dallas are able to reap the fruits of a life in harmony with nature by the collaboration of work and love. In John Ford's The Man Who Shot Liberty Valence, a Western made 24 years after Stagecoach, this harmonious life is dead. The pastoral hero, or heroes, are kept from this goal by the advancement of civilization, an event which will mean the failure and eventual death of one of the heroes and the success of the other. Ford's pastoral life, so perfectly portrayed as achieveable and necessary in Stagecoach, is now over.

As Thomas Schatz says in his book Hollywood Genres: Formulas, Filmmaking, and the Studio System, the story of this movie is deceptively simple.[24] It begins with Ransom Stoddard, a United States Senator, returning to the town of Shinbone where he began his political career. With his wife, Hallie, he has come to attend the funeral of Tom Doniphon, an old friend and the former leader of the town. While there, Stoddard is asked to tell why he has come so far for the funeral of a man no ones knows. Stoddard explains how Doniphon found Stoddard after he had been beaten and left for dead by a brutal outlaw. Nursed back to health by Doniphon's girlfriend, Hallie, Stoddard sets up shop as a lawyer for the people of Shinbone and the surrounding territory.

Stoddard begins to help the territory "south of the picket wire" advance towards statehood. This help is blocked by Liberty Valence, who has been hired to keep the territory from becoming a state. The conflict between the two intensifies until they meet in a gunfight. Valence is killed, thus tearing down one of the last obstacles towards statehood. Stoddard continues with his political work to make the territory a state; however, he feels guilty basing his career on the killing of a man. This propmts Doniphon into confessing that he, not Stoddard, killed Liberty Valence. Stoddard, his conscience eased but not cleared, continues in his work, though he is still known by all as the man who shot Liberty Valence. Doniphon, however, loses his importance in the town and gives up his girl.

Doniphon's confession as told by Stoddard reveals to the audience the truth behind the myth of the Western and the heroes created in them. This actions breaks much of the mythmaking process of the Western film. In killing Liberty Valence and in allowing Stoddard to take the credit, Doniphon, the more pastoral of the two heroes, loses all potential of ever living in the pastoral world or of having pastoral love.

In the film, this loss is best represented by the addition Doniphon is building in expectation of his marriage to Hallie. The cabin is a symbol of the tranquility described to Dallas. However, in a scene in which Doniphon teaches the young Stoddard to shoot a gun, the transference of domestic tranquility and Hallie from Doniphon to Stoddard begins. This transference is

accompanied by the drive towards statehood begun by Stoddard.

Doniphon is the rancher and the more pastoral of the two heroes in this film. He like Ringo is self-sufficient, hard working and charismatic. He is also a moderator and monitor of the actions of the town. He supports the drive for statehood because he knows that for many of the townspeople it will mean a better life. Statehood brings law and order, freedom of the press (a theme developed and contrasted in the film by its old and new representatives), and education. These are characteristics of society which the pastoral hero can agree with, without personally accepting. This is seen when Doniphon returns from a trip to discover that none of the work he assigned to his ranchhand has been done. Instead, the ranchhand and all of the town have been attending the school taught by Stoddard. Doniphon dismisses the class, telling them they all have work to do.

Doniphon's antipathy towards education agrees with Ford's definition of the pastoral hero. Like Ringo, Doniphon is instilled with a natural intelligence. He primarily follows nature and his instincts. Unlike that which was seen in Griffith's Way Down East, formal education or book reading does not seem necessary for Ford's pastoral life. However, the presence of formal education does not keep us from also viewing Stoddard as pastoral. Stoddard's almost jingoistic pride is his pastoral motivation. He wants to lead the West to join in celebration of life, liberty, and the pursuit of happiness under the guidance of the United States Government.

Without this, the town would be subject to ranchers and others who'll exploit the land and gradually take over.

To Stoddard, education is seen as a way of continuing the pastoral life. Ironically, to become free, the pastoral people of the town must leave the pastoral status and become a part of civilization. It is in this new world that the formal education offered by Stoddard will be important. Education will be the guardian of liberty and happiness in the new world. And as guardian, it will be kept busy in order to ensure that evil and greed do not take over.

Doniphon realizes that the town is progressing towards statehood. At its best, this progression will combine work with study, self-sufficiency with dependence, personal autonomy with justice for all. At its worse, it means the end of the pastoral life. The pastoral life was once free from the need for guardians such as education. With it, the status of life has changed. As in any mythology, the people and places of the pastoral cannot get too close to the civilization which created them. If it does, it dies. Its replacement is ideally one which has taken with it the best of the pastoral.

The building of the cabin anticipates a time when Hallie will accept his proposal for marriage. She is hesitant, however, because she feels the need to be better educated and to be in a higher social rank. Doniphon would like to give these things to her, as he gives her the yellow cactus rose. However,

as the presence of Stoddard insists, the things she needs are not things he can give or even control. Stoddard tells Hallie of the bright, red roses he can offer through the damning of the river, which would occur if the territory were to become a state.

If Doniphon is the true pastoral hero, then Stoddard is the revised one. He brings with him a knowledge of the good which the city can offer. He is identified with Abraham Lincoln, the pastoral and urban hero of another of Ford's films, and represents the best of civilization. His knowledge of law and his homespun virtue makes him the perfect man to initiate the drive towards statehood.

In the final analysis, the man best able to control the drive towards statehood will be the man who will marry Hallie. At the election meeting Stoddard, Doniphon and Valence are nominated. Valence is rejected, and Doniphon nominates and supports Stoddard because he is the man with the legal experience who can successfully bring about statehood. This is the second part of the transference of the cabin from Doniphon to Stoddard.

The third and most obvious part of this transference is the gunfight between Stoddard and Valence. If Stoddard is successful he will be the leader of the town. If he fails, Doniphon will continue to be the leader by being Valence's only foil. By choosing to spare Stoddard's life from its certain death at the hands of Valence,Doniphon finally and irrevocably destroys his chance of leading the city and of marrying Hallie.

The gunfight is visually reminiscent of the scene where Doniphon teaches Stoddard to shoot. In that scene, Doniphon makes a fool out of Stoddard by using his superb markmanship to cover Stoddard with paint. This action is answered by Stoddard by knocking Doniphon to the ground. Similarly, Valence attempts to make a fool of Stoddard. He shoots around Stoddard to frighten him and even knocks the gun from his hand. Ford has us initially believing that it is the same anger which led Stoddard to hit Doniphon which allows him to kill Valence. Ironically, though, Doniphon knocks himself down by killing Valence. He becomes drunk and returns home to destroy the addition to his house. And as the house is burning, Doniphon is passed out on the bed amidst the flames.

The burning of the house and the confession to Stoddard later complete the transference of Hallie and of the leadership of the town to Stoddard. Yet the house is not given to them; it is burned. The fleeting moment of life with Doniphon in control and with the combination of civilization and pastoral is gone. It cannot be recaptured. Whereas Ringo was allowed to live in the new American west on the outskirts of civilization, Doniphon is not. With the move towards statehood, there is no more territory, no place left for the pastoral. Doniphon cannot move on. At the very end of the film, Stoddard and Hallie talk about moving back to Shinbone after he retires. If they do move, it will only be an attempt to move back to where they may be closer to the pastoral world. Shinbone, with its aggressive newspapermen and other effects of civilization, still has the yellow cactus roses which Hallie loved and

which she placed on the coffin of Tom Doniphon.

With the addition of The Man Who Shot Liberty Valence, love in the pastoral has come full cycle. The love of Ringo and Dallas brought them together in a pastoral world. The viewer believes their life will be eternal in its country setting. Similarly, the love of Anna and David has conquered the evils of the city and given Anna a new life. In setting his story alongside an established civilization, Griffith was able to avoid the demise of the pastoral which occurs in The Man Who Shot Liberty Valence. Regrettably, love and personal autonomy have been squelched. Survival has become the major concern in this movie which chronicles a time of transition. Love is replaced by reward: to the victor goes the spoils. The pastoral and pastoral love are tenuous and survive only on a thread of time.

The Pastoral Life Forever

If in the pastoral tradition love is the sole goal of man and woman, and this free love is omnipotent, then there is no room for family life. However, as I stated in the previous section, pastoral love is only a goal. It is not the end, but the beginning of the pastoral life away from the city and away from sin. The goal of love in these films is such a life apart from "the blessings of civilization."

More than any other facet of the pastoral, the family, the newest edition to the tradition, represents all for which the pastoral stands. It envelops and professes the beliefs and attitudes of this way of life. It makes these ideas come alive not only in action, but in words--words to express and teach these ideas. In film, the family is the moral backbone to the pastoral hero. We have already seen this in Stagecoach when Ringo tells the stage passengers of his own family. The goals of his new life with Dallas are based on this background. Similarly, Anna Moore's goal is a simple life in the country. In the following films, this simple life takes some time out on the screen to express its beliefs and strengths.

Ironically, the families in the two representative films of this section are made incomplete by the loss of one or both parents. Whether or not this is indicative of a lacking in the pastoral mythology depends on how one views the Hollywood system. The lack of a parent may be a convenience to the storyteller finding it difficult to balance conjugal and familial loves or the lack of a parent may occur so as to emphasize the action of a film. As real as these two possibilities are, a more plausible explanation may be that the storyteller finds it more effective to have a one-on-one relationship with the child. In this way, the sharing of similar values between the two becomes a more active experience.

In Young Mister Lincoln (1939), the first aspect of Lincoln's life that the viewer sees is his lack of family. Before the viewer even sees Lincoln, he sees a poem about Lincoln and his mother. It establishes that Lincoln's mother was not around to see her son grow to adulthood. In the Cahiers du Cinema, the Cahiers editors state that this immediately sets up the mother figure as a symbol in the film.[25] Indeed it does, for throughout the rest of the film, Lincoln is defined and nurtured by his relationship with his surrogate mother.

When first introduced to the title character, the viewer is startled by his simplicity and casualness. All legends prepare the viewer for a relaxed man, but a hero as sedentary as this sets up an immediate gap which needs to be filled. Yet Lincoln himself humbly mentions that when he sits down, his mind is standing up; and when he stands up, his mind sits down. This seems incongruous

when the viewer remembers his history and his legend--Lincoln was a lawyer, a debater, and a politician. There could be no time for sitting while in the midst of any of these activities. If based on the narrative of the film we added a statement to the Lincoln credo, we may discover what thinking is in opposition to. Lincoln is a natural wit, very quick and very sharp. The word "natural" is most fitting because there is little thought needed for Lincoln to tell a story or make a joke. Indeed, he can do this on his feet. Joking and thinking, two very important characteristics of Lincoln in later years, are out of balance. In fact, they are in opposition. Lincoln must learn to think on his feet.

In the opening sequence, Lincoln says simply, "I'm just plain Abraham Lincoln." He follows this with a joke. Though intelligent and known for his good simple thinking, as Ann Rutledge tells him, Abraham is a showman--not flashy, but still a showman. This is to change, however, when Lincoln takes his simple beliefs of right and wrong and must test them. Initially, his simple beliefs and his joking go together, as is seen with his first client once in Springfield. The murder of Scrub White changes all of this.

The Clay family reminds Abraham of his own family and forces him to take his law practices more seriously. The affection he has for Mrs. Clay and her family causes a renewal of values in Abraham. The values never left Abraham in thought, however, as they did in spirit. They died when Ann Rutledge, the last part of an earlier surrogate family, died. The scene with Abraham in

front of Ann's grave by the river is the last scene of powerful emotion until the scenes with Mrs. Clay. In this way, the family is portrayed as the support or strength from which Lincoln draws in order to add depth to his own beliefs.

The transformation from Lincoln as sedentary to active begins when Lincoln must prevent the lynching of the Clay boys. This is the first time Lincoln must really think on his feet. And though he predominantly jokes and pokes fun, he is successful because what he says makes sense. He tells the main lynchers of the fallacy in their thinking. He mentions how by killing these men, they will miss the best show of all--the trial. Indeed, he is good in his promise.

The most important family scene occurs when Lincoln travels to see the Clays at their farm in place of the two jailed sons and chops wood for the family. He also makes comparisons between the Clays and his own family, which include a comparison between Carrie Sue and Ann Rutledge. Lincoln sits with the family on the porch and they talk about their home and their life. Finally, they talk about Mrs. Clay's two boys. He asks her to tell them which one killed Scrub White. She cannot. Lincoln realizes the position he has put her in and stops the questioning. The scene reminds the viewer of an earlier scene and of another of Lincoln's credoes: I know what's right and what's wrong. The difference between right and wrong is traditionally something taught by the family. This is where the viewer can assume Lincoln learned it. It is fitting, therefore, that he be reminded of this as he steps over his own established boundaries.

The two sides of Lincoln, the serious and the joking, come together finally in the courtroom. The first day is filled with Lincoln's joking (i.e. the pun of Jack Cass's name). These jokes are no longer funny when Cass singles out one of the Clay boys as the murderer. The camera tracks back to reveal Lincoln standing alone among the hyseria of the court. We see only his back. This is a visual reminder of the scene when Lincoln views the immediate hysteria of the murder and then offers his help to Mrs. Clay. Lincoln must now realize that he has not been as helpful as he promised.

The next day, Lincoln is ready. He is forced to think on his feet. When the prosecuting attorney attacks Mrs. Clay and tries to force her into revealing which of her sons was the murderer, Lincoln's knowledge of the difference between right and wrong comes out. Once stopping the prosecutor's actions, he recalls Cass and works carefully through his testimony. With the aid of a more concrete family gift, the Almanac, he finally catches Cass in his own web of lies.

The family in this film serves as a reminder to Lincoln of his roots. However, having completed its training of Lincoln, the family must move on and allow Lincoln to move on. Just as a mother sends her son off into the world, so Mrs. Clay must end her relationship with Lincoln. This is made clear by the exchange of money at the end of the movie. Mrs. Clay gives Lincoln money for his services as a lawyer. The transaction is not on credit or

barter (as in Lincoln's earlier encounter with a family). The transaction makes Lincoln a professional and severs the family ties.

Immediately after this, Ford shows us Lincoln in the most familiar way. He is alone on a windy hill dressed in long coat and a stovepipe hat. Most importantly, he is active and vital. The scene contrasts with one of the first scenes showing Lincoln reading Blackstone's Commentaries while sitting beneath a tree. No longer is Lincoln sitting, or reading; he is kinetic.

Interestingly, both Ford's Young Mr. Lincoln and Hawks' Red River portray the family as historically important to America. As we have seen in Young Mr. Lincoln, it is Lincoln's surrogate family and familial values which are instrumental in his growth and development as a man and a lawyer (and are ultimately responsible for his success as president). Ford, in effect, shows the viewer those characteristics which made Lincoln a man shrouded in myth. In Red River, Hawks similarly shows the viewer actions and characters important in American history and mythology. Hawks successfully creates a world where family plays an important role in the cattle drives of the West and the development of the Chisholm Trail. And though the plot is very action oriented, the key to understanding the role of the family lies in an examination of familial symbols. It is in the movement of these symbols that the family is defined and upheld.

The three main symbols of family in Red River are the snake bracelet, the cattle, and the gun. Each of these represent

an aspect of family love which Dunson has and, during the course of the film, feels he loses. The bracelet represents both conjugal and familial love and, in doing so, suggests that the two are meant to be together. The cattle represent sustenance for the family. And, finally, the gun is a tool of defense for the family. At the beginning of the film for a brief moment, these three symbols are together. Their unity represents a complete viable group in harmony with nature.

However, Dunson decides that Fen should stay with the wagon train until the land Dunson is searching for is conquered and safe for a wife and family. Fen's belief that Dunson will need her, "need what a woman can give" (both love and a family), sets up the disunity of the symbols. The bracelet and Fen are meant to be with Dunson but are sent away. This begins what Robert Sklar calls a series of contracts in the film.[26] The contracts discussed here are implied, however, they conform to the rules of the more explicit contracts discussed by Sklar. The first contract, represented by the bracelet, is with Fen and it includes Dunson's promise to send for her. The second contract is a derivative of the first and is made by Dunson with himself. He includes Dunson's promise to set off on his own and build a ranch, later he says his ranch will be the largest in Texas. The existence of this contract sets it in opposition to the one with Fen because of her disclaimer.

In discovering the snake bracelet on the Indian, Dunson realizes that the wagon train could not protect her. This sets up

the possibility that he could have protected her. This doubt, along with Fen's disclaimer that he needs her, keep the first contract alive despite her death. The discovery of Matthew Garth and his cow begin to fill Fen's side of the contract. Matt's presence ensures that Dunson will not have to build his empire alone. The presence of the cow (which replace the cow Dunson lost) ensures that there will be an empire. The bracelet, representing a contract, has returned to keep the contractual agreement. Its placement on Matt's wrist reminds the viewer of its more important, initial meaning: love. In conjugal it was given to Fen and in familial love it was given to Matt. Matt's presence also updates Dunson's second contract, the one with himself. He is no longer alone, but with family. His need to create an empire, a successful empire, is even more important. This contract will become more crucial as it is associated with the cattle later in the movie.

The symbol of the gun is important early in the movie for it is only used in self-defense and not in a strictly aggressive way. In the scene where Dunson leaves the wagon train, it is implied that his ability with a gun should not be tested. The same occurs when he explains his takeover of Don Diego's land. The use of the gun must be for the protection of the family. This is the first lesson Dunson teaches Matt when he pulls a gun on Dunson and Groot. Dunson takes the gun under the guise of trust and then tells Matt never to trust anyone he does not know. Similar to the familial parental warning, "Don't talk to strangers," the advice begins many years of training for Matt. After Matt grows up and returns to the ranch from the war, Dunson discovers Matt's skills with a gun have

developed. The war he fought in was the civil war. Ironically, Matt's skills develop in protecting the country while the family falls on hard times. Matt's skills as gunfighter and strength as a man must be tested when he returns home or else the family will fail.

And so, as Dunson, Matt, and the other men set out to drive the cattle to market, all aspects of family life are being tested. How well will Dunson lead? How well will Matt follow? Will there be the need for a woman as Fen said? And while the film gives equal time to Dunson and Matt in many of the cattle drive sequences, all eyes are on Dunson. We, like Matt and Groot, are looking to see how Dunson's fear will affect him. It is not long into the trip when Dunson's agitation with the men is seen. The talk of boarder gangs and alternate routes is new to the plans Dunson made. This newness appeals to Matt. His abilities with a gun, his gentler leadership, and his affection for his failing surrogate father cause him to take over the drive.

To Dunson, this is his failure. All aspects of family life and all the contracts ever made for the family have failed. And yet, this could only be true if there was no longer a family. But Matt still exists and with him go the contracts, the cattle, the gun (for protection), and the snake bracelet. He has become like the younger, quintessential Dunson. He is individualized and tempered, though, because of his affection for Dunson. And at the beginning of this new drive, he could do nothing to hurt Dunson. He still saw himself as the little boy standing in back of and to the side of Dunson.

However, as Matt goes out on his own, away from Dunson, this self-image changes. When he meets and falls in love with Tess Millay, the viewer sees Matt together with someone other than Dunson. Prior to this he has been seen briefly with Groot and, in one developed scene, with Cherry Valence, a professionally styled gunfighter. Like the scene with Cherry, the scene with Tess shows Matt proving his abilities. With Cherry, Matt proved his abilities with a gun and, thus, his ability to protect the family. With Tess, he proves his ability to love a woman. Like Dunson, though, he leaves her behind when he goes on to Abilene. In Abilene, he successfully brings Dunson's cattle to market. He receives a high price and ensures the continuance of the family. These two scenes help bring Matt's self-image from one of subservience to equality.

This equality in Matt's view is expressed in the final scene. He will not use a gun against Dunson, but he will use his fists. As Dunson's equal, he will fight to prove that his actions were warranted. Fen's intervention acts to temper the anger and frustration in Dunson and Matt. In her action, she makes Dunson realize that his contracts with Fen and with Matt have not been broken. In Matt's completion of Dunson's work, the symbols of the family have been reunited. The snake bracelet, the cattle and the gun are in their proper place.

However, the succession provides for Matt more than for Dunson. Matt's love for Tess (or a woman, in general) is something Dunson could not have. This shift is similar to what occurred in Young Mr. Lincoln. Lincoln succeeded in leaving the pastoral town

for the city. This growth and superseding is the core to family life in the pastoral. And while one may argue that this occurs in any family, the difference lies in a repetition of the goal of love: life in harmony with nature. Matt succeeds in this by having earned half of Dunson's ranch and in falling in love with Tess. Abe Lincoln succeeds by bringing together his loves and his abilities. Ultimately, chronicles of Lincoln would say his greatest success was to bring his beliefs and talents to Washington. This movement from the country to the city provides a natural transition from family to business. For it is in the mobility of pastoral values that alows for the characters in the next two movies to succeed.

The Pastoral in Control of the City

If the pastoral is always the creation of a civilized world, then that world has the final choice on how it will allow itself to be perceived. In the movies studied thus far and in the pastoral as outlined in the introduction, the pastoral is an escape for those within civilization. It is a place where life is simple and in control. The city is always portrayed as that place where the pastoral cannot exist. Thus, the city might even take pride in its ability to destroy the pastoral ideal. Though this was probably not the consolation used by pre-twentieth century writers of the pastoral, it may well be used in a predominantly urban society. Yet, in doing so, the pastoral may still be seen as superior to the city with its values, strength and freedom. The objective of an urban society, then, would be not to squelch the pastoral but to show that it can have the values, strength and freedom that the pastoral espouses. To do this, it would have to show the pastoral and the city working together. In Bill Forsyth's Local Hero (1983) and Barry Levinson's The Natural (1984), this partnership is just what is shown. In Local Hero harmony is achieved by allowing the pastoral hero to control the negotiations of an oil company's attempt to take over the small Scottish town of Ferness. In The Natural, the pastoral hero brings with him codes of conduct and the pastoral ideas of

love and family. By combining these with his natural gifts he is able to bring to the New York Knight a sense of renewed love and respect for baseball.

In Frank McConnell's book Storytelling and Mythmaking: Images From Film and Literature, the author classifies all works of fiction into four basic mythologies. Included in these four mythologies are the melodrama and the romance. The hero in both is a knight: he is a man whose position is lower than that of the king or founder of a civilization, but still higher than the average man. While it is the king's duty to found a society or to establish it as a political entity, the knight is responsible for adding to this entity human codes of conduct. In Bill Forsyth's Local Hero, both the melodramatic and the romantic knights are present. Both have a unique ability which can be best understood in terms of their individual interaction with nature.

The melodramatic knight, as defined by McConnell, struggles against the terms under which the existing codes of conduct had been established. He does not add new codes to the skeletal political society established by the king, as is the case traditionally with the romantic knight. Instead, the melodramatic knight questions and attempts to reform the existing laws of a society. This questioning occurs because the knight begins to recognize that he is a victim of society's codes.

MacIntyre, the melodramatic knight of this move, has become the victim of the American business society. Though

successful by business standards, he is shown to be separated from the people around him by the glass windows of his office. The society is so depersonalized for him that in order to communicate with people just a few feet from himself he must use the phone. In fact, MacIntyre is most comfortable on the phone and wishes he could handle the acquisition of Ferness by phone as he has handled prior acquisitions.

MacIntyre's fears of dealing with the Ferness society are well-founded. He is totally unprepared for what he finds. The transition from American society to the society of Ferness occurs in the fog scene and begins the enlightenment which must occur if the melodramatic knight is going to attempt to reform society's codes. The fog causes MacIntyre to stop driving for the night. When the fog lifts the next morning, he sees himself in a totally different world--a world where his mind exaggerates the beauty, goodness, and, possibly, the importance of nature. He is a misfit in the pastoral Ferness setting.

As MacIntyre becomes enveloped in the beautiful world around him, he becomes incapable of dealing with the people of the city. This is Forsyth's first joke. Man idealizes nature in such a way that he loses his own strengths. In reality, the town is much like the society he comes from, only in a reduced state. There are traffic problems (represented by the mad motorcycle drivers), there is noise (represented by the roofer), and there is greed (represented by the townspeople). Gordon, the town's leading businessman and spokesman for the town's wishes, develops an edge

on MacIntyre. He, like MacIntyre, is a fine businessman; however, unlike MacIntyre, he is in his element. The townspeople love their town but have no idealized versions of it in their hearts. They want as much money from this oil company as possible. This is the hardest attitude for MacIntyre to understand because as the days pass he falls more in love with the town and more out of love with society. At one point he even offers to trade places with Gordon.

As MacIntyre becomes more a part of the world he has created, he becomes a victim of the real Ferness society and the romantic knight, Ben. Ben is the keeper of the town, the town as it once was. Unlike the people of Ferness who want the money the Knox Oil Company is offering, Ben wants only his life by the sea. Ben is unlike MacIntyre, the melodramatic knight, in that he does not overemphasize the importance of nature; he does not over romanticize it. His reasons for loving the world of Ferness are quite specific. He loves how the sea washes up items from all over the world, he loves the stars, which he knows well (many by name), and he loves the solitude. MacIntyre, by contrast, is a naive observer.

Ben's job requires that he know what he loves and why. Only in this way can he be keeper of the town. He is not the original romantic knight who added to the skeletal society human codes of conduct. He is, however, an extension of that knight. This is how he is able to develop an edge on MacIntyre and Happer. He is not a part of the business world whose negotiations are based on mutual need. He is a part of the pastoral world.

Furthermore, Ben is a product of both man and society. More than any other character, Ben is able to live in both worlds when he needs to. He is in touch with nature and the stars. Though he is confident that he will hold his ground, the pastoral romantic knight can be defeated. This almost occurs when the townspeople tire of Ben's resistence to sell the beach, and they come out to confront him. These misguided knights could easily overcome the romantic knight. This is prevented because of the false comet. The townspeople stop their attack on Ben when they see what appears to be a comet approaching in the night sky. It would appear that Ben has nature on his side. As it turns out, however, he instead has another romantic knight to aid him. This is Happer.

Happer is the city's urban knight, the man who takes his hobbies as seriously as his business. He balances his big business with his love of the stars and in so doing becomes the urban response to the pastoral. He and Ben are keepers of their separate world, but they are joined by their common interest in the stars. The differing points of view are easily seen when Ben is told that Happer would like to name a comet after himself. Ben finds this silly and unnecessary. Their similarities, however, outweigh their differences.

Together, the romantic businessman and romantic townskeeper are able to create for Ferness the future it was meant to have. Like Doniphon and Stoddard, Ben and Happer work together towards a common goal. Unlike the former, however, neither loses their identity or their life in harmony with nature. Ben is not against the technology and Happer is not against small towns.

However, as townskeeper, Ben must do that which will propel the town forward without it losing sight of its true pastoral history, its uniqueness. This happy medium is something unachievable by the melodramatic knight.

By the end of the movie, the business world has realized that is is powerless against the true pastoral heo (as opposed to the melodramatic knight, MacIntyre, whose pastoral ideals are undeveloped). The business world, not to be outdone, attempts to assimilate itself into this pastoral world. The result is a research facility for the town of Ferness.

Unlike Red River and Young Mr. Lincoln, in Local Hero the younger generation is superseded by the older. The generation of Mac and Gordon has become too alike in interests and goals, while the ideas of the pastoral have continued only in Ben. By bringing together Ben and Happer, a better mix may be made. In dealing with Happer, Ben ensures his own survival and the survival of much of the environment in which he has lived. Ben, like Doniphon, represents the end of an era. However, Ben also represents the fulfillment of the pastoral idea. He has kept the nature of Ferness while allowing others, outside, to benefit from it. This runs in opposition to the expansion of the West in America. There, the city came to the country and created any markets not already needed by simply taking over the land and the people.

In Barry Levinson's The Natural, the hero Roy Hobbs is reminiscent of the Ringo Kid and Tom Dunson. He is strong willed,

talented, and very goal oriented. Roy has a dream of becoming the best baseball player ever. His abilities with ball and bat would seem capable of making these dreams a reality. However, this is the melodramatic and inexperienced Roy ignoring his father's warning: Rely too much on your gift and you'll fail. Roy's is a selfish world where everything, including love and family, comes second to baseball. This selfishness is understood by the death of both his parents. He had to grow up alone. The struggle of Roy to gain fame and to have love is the struggle of all people in the city. Roy must learn to want both fame and family or neither will be available to him. The same is true with the city. Before Roy Hobbs can win the pennant for the Knights, the Knights must be family. And before the city can watch, the city must be together. Win or lose, the family must be complete. This is the coming together of city and pastoral.

The film begins with a flashback of images of the family. There is a shot of young Roy practicing with his father while Iris watches. There is also a shot of Roy making a bat out of a fallen oak tree, the same oak tree next to which his father died. The bat visually comes to replace the family. However, as visions of the family fade, the bat becomes simply a tool toward fame. Before his final encounter with Harriet Bird, the young Roy is always seen pitching. The viewer simply assumes he is as good a batter because of the bat's presence. Only after his hospital stay do we see him bat. The bat now becomes his tool towards fame.

It is not until Iris stands above the crowd in Chicago that the original meaning and purpose of the bat begins to be restored. But there are many obstacles remaining before fame and family are again together. Harriet Bird and Memo represent corruption which goes beyond Roy and his family. She along with the Judge and Gus have successfully corrupted the team, the baseball family. With either women or money or both, they have taken control of the team's key players. This is the influence of the city with its emphasis on money. Max Mercy also corrupts the game. He tells Roy that win or lose he makes the game more exciting. He controls the love and hate of players.

Surprising to the corrupt, Roy has enough faith in the familial and familial values to beat the system. With a little help from lightning Roy knocks the cover off the ball. His association with lightning becomes stronger when the team unites with Roy in his winning streak and shows this unity with lightning patches on their uniforms. Roy rids the team of Bump Bailey simply by making him play harder. With such a rally underfoot, nothing could stop Roy. And yet, it is the Harriet Bird remake who comes closest in making Roy fail. Memo represents everything Roy did wrong before. He said of his earlier experience that it made him lose confidence in himself. This lost confidence becomes an easy target for Memo.

With the reunion with Iris, his confidence rises and Memo's power fades. Yet, Roy still does not feel a part of Iris'

life and is, thus, without a family. She is handling herself too well to need him, he feels. As he walks out of her apartment after their second visit, Iris looks down at him on the street. She is not meant to be shown as superior to Roy as much as she is to be shown without Roy. Roy will need something to raise him up to be by her side. This is supplied at the final game when Iris writes a note to Roy explaining that he is the father of her son. The power of the note lies not in the paternal obligation to support the child but in the paternal feeling itself. By virtue of father-hood, Roy is the member of a family (his presence is not required, though expected). This knowledge overcomes the purely lustful relationships with Harriet and Memo. His family has been restored. It is appropriate then that his bat "Wonderboy" should be broken. Its services as a tool are no longer required. The "Savoy Special" made by surrogate father Roy and batboy Bill is the natural choice. This bat operates more as an appendage than a tool.

The greatest revelation in this movie is that Roy, like the prodigal son, did not need to earn the right to a family. Instead, it was given to him because of his past association. Roy lacked nothing that was needed to be in the family except the knowledge that he has a family. Iris gave Roy first a son and then a chance to be a father. On the other hand, Roy did need to earn fame. His talent was not enough. His struggle with corruption and his conscience helped earn his fame, the family's intervention only solidified it and ensured Roy's retirement.

Roy brings to the city his talent and his sense of right and wrong. And although tested often, Roy passes the tests and is allowed to play ball. This is his first gift to the city. His second gift comes from his fight with the Judge. He is able to bring the team together under Pop Fischer. Roy also brings together the city, especially the children, who are not as easily turned against Roy in a slump. This overwhelming sense of family is seen no where except in the climactic game. With lights bursting, players jumping, and Roy running, the final play of the game grandly celebrates the strength and togetherness of family. City and country combine against the evil of the Judge's room. Like Red River, the symbols of family and the members themselves are reunited at the film's end. Roy's much awaited goal has beenmet.

However, it is a testament to the family that Levinson ends the film with father, mother, and son together on the farm where it all began. The Natural is a natural to end this paper. It fully brings together ideas of love and family in the pastoral. Its plot reminds the viewer of many past films--the corruption of the city in Way Down East, the working towards a goal seen in Red River and The Man Who Shot Liberty Valence, and the showdown of Stagecoach. The mythology of the pastoral completes its cycle with Roy Hobbs, a more fully modern man than Ringo and Dunson. But the mythology has changed; this is its most important feature. The movies are finally as contemporary as the celluloid and as lasting as human values. The pastoral film may be dead as many say the Western is dead. Dunson may have predicted its death. And yet, the love and family ideas seen in The Natural and Local Hero are no

different than in Way Down East and Stagecoach. Only the setting has changed. The compromise reached between city and county in the last two films only paves the road for the next frontier. The films of Lucas and Spielberg already examine these same values. And whether man remains autonomous in a courtroom or on a plain or on a baseball field and whether or not this autonomy last only a minute, the pastoral will also attempt to portray it as the ultimate achievement of man.

Endnotes

[1]From John Ford's Stagecoach, p.1.

[2]Renato Poggioli, The Oaten Flute (Cambridge: Harvard University Press, 1975), p.2.

[3]Poggioli, p.3.

[4]Poggioli, pp. 4-5.

[5]Poggioli, pp. 16-17.

6Michael Squires, The Pastoral Novel (Charlottesville: University Press of Virginia, 1975), p.2.

[7]William Empson, Some Versions of the Pastoral (London: New Directions Publishing, 1950), p. 22.

[8]Gerald C. Wood, "The Pastoral Tradition in American Film Before World War II," The Markham Review, p. 53.

[9]Wood, p. 52.

[10]Wood, p. 52.

[11]Poggioli, p. 4.

[12]Poggioli, p. 6.

[13]Poggioli, p. 6.

[14]Will Wright, Six Guns and Society: A Structural Study of the Western (Berkeley: University of California Press, 1975), p. 186.

[15]Empson, p. 119.

[16]Poggioli, p. 42.

[17]Poggioli, p. 42-43.

[18]June Sochen, "The New Woman and Twenties America: Way Down East," in American History/American Film, by John E. O'Connor and Martin Jackson, eds. (New York: Frederick Unger Publishing Company, 1979), pp. 2-3.

[19]Sochen, pp. 9-13.

[20]Wood, p. 5.

[21]Wood, pp. 55-56.

[22]Wright, p. 60.

[23]Wright, p. 69.

[24]Thomas Schatz, Hollywood Genres: Formulas, Filmmaking and the Studio System (New York: Random House, 1931), p. 76.

[25]Cahiers du Cinema, number 223 in Movies and Methods, by Bill Nichols, ed. (Berkeley: University of California Press, 1976), p. 503.

[26]Robert Sklar, "Empire to the West: Red River," in American History/American Film, by John E. O'Connor and Martin Jackson eds. (New York: Frederick Unger Publishing Company, 1979), pp. 167-168.

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